SPIRITUALISTIC FRAUDS SCIENTIFICALLY EXPOSED.

Trickeries of Effie Moss and Her Accomplices Demonstrated and Explained.

HOW LACE AND BUDS MATERIALIZE

Fatal Give Away in Sprit Photographs and Conclusive Success of the Sappho Test.

INTANGIBLE KNOTS UNTANGLED.

This expose will mark a departure from the cus-

I address it, first, to the honest believers in spiritualism, with the request that they weigh the testimony offered and judge whether or not I have seen through unprejudiced eyes; second, to those partly deluded individuals who, longing for another communication with their beloved dead, are nightly squandering their deliars to enrich the pockets of miserable charla-

Lastly, I write to warn the egotistic sceptic who is so sure of the fact that the whole thing is a fraud that he merely idles in to while away an

In order to show how differently I have operated in my investigations from the ordinary way I must briefly tell what the usual method is and point out its defects. The reporter finds a medium who an be visited (a difficult thing for a reporter, by the way) and then proceeds. He attends two or three scances, develops his plans and on a stated night, accompanied by two or three confederates, makes his raid. At a given signal the lights are turned on and a materialized spirit is "grabbed." Of course it proves to be the medium in propria



(From a drawing by himself.)

me and light underwear, and the expose is inished. Highly delighted, he goes to his den and writes his story. It is published and—and what? What is accomplished? Nothing, absolutely nothing! A few readers who have never attended a seauce, and who never will, are satisfied with the evidence and convinced; that is, convinced that what they had always thought to be the case is the case; that mediums are frauds, and spirits are-mediums or confederates.

The reporter had forgotten that he was dealing with the intangible, and that the intangible cannot be "grabbed." He has forgotten that though the medium may be a fraud the people in the circle ere mainly honest. These people and their belief should be respected. If they are deluded their eyes should be opened in a kindly way and not pried apart by force. It must be remembered that the basis of their belief in spiritualism is mainly to be found in the rudimentary tenets of the Christian Church. Let us beware that in attacking one we do not shatter the other.

WHAT PROTECTS THE MEDIUM.
Let me explain the position of the Spiritualist and the arguments which protect the medium. "Form is a combination of spirit and matter."





This is most extraordinary," said I in an awed





thought you were a believer." I saw that I had exposed myself, and quickly decided what to AMERICAN ARTISTS



Mr. W. H. Howe, the Animal Painter, Praises New York's Landscape School.

FAME IN TEN YEARS.

Rapid Rise from a Clerkship to High Rank in the Artistic World.

[From the European Edition of the Herald.] Mr. W. H. Hows, the well known animal painter lives in one of the most picturesque of little houses in Paris.

To get to his dwelling you pass through the passage of No. Il Rue Mont-Dore, and when you emerge at the other end you find yourself in a trim little garden fronting a rather narrow but tall Swiss chalet, with a studio window in the upper part of it. This is the house of Mr. Howe. How he came

to discover it he does not quite remember, but he knows that it was built by the father of M. Blanc, the architect, and that it formed one of the buildings of the Exh bition of 1878. When you have rung the electric bell and entered

the neat little hall you will enter on your right a small though pretty little sitting room. This is evidently Mr. Howe's sanctum, for there is his library and his pictures from many friends. On the walls hang, among others, an Oriental study, "The Perfume Merchant," by Mr. Weeks; two charming heads by Mr. Pearce, a study of white turkeys by Schenck, an important canvas by De Thoren. Mr. Howe's friend and master, and a charming little Grenze, which Mr. Howe picked up looking black as a coal, and which, now cleaned up, is a perfect

Up two flights of stairs and you are in the studio It is not very large, but quite big enough for the many big canvases which Mr. Howe has turned out of it The walls are almost entirely covered with sketches and studies. A couple of handsome oak chests, a Turkish lounge with a canopy over it. a shield and some spears over the fireplace and some Sioux great chief hats taken after Custer are

some of its features.

But, above all, in that studio what strikes one the most is that it is the atelier of a wonderfully industrious artist. All around its newly made studies of landscapes, with Dutch mills and haulets nestling 'month trees and 'mid orchards, of flocks of sheep and herds of cattle. Here is a study of a wave beaten shore, and the fishing smacks, with their red ochre colored sail, making for the land there a Dutch sunset with its peculiar clear mellour light. Many of these you will find later on worked into some of Mr. Howe's canvanes.

In the midst of all you will find Mr. Howe, hard at work, probably with his coat off, to make his movements easier. He is a man of medium sice, with strong, clear cut features, and a miline none, a fair mustache and a modest and kindly mann-r. He is a native of Kavenna, near Cleveland, Ohio,

He began life in that unromantic line called "dry goods." This he tired of and removed to Germany, where he studied art. That was in 1890, But he was not in sympathy with German art and came to He did not join any of the schools in Paris, but

practised under that excellent master. Otto de Thoren, whose eaching to his pupils was to exercise their own talents and not to copy him, but look to him rather for advice. Thus the pupils retained their own individuality.

BAPID RUM TO PROMINENCE.

The rapi lity with which Mr. Howe ruse to prominence in the world of art was remarkable. In 1883 we see a him in an American cry goods house. In 1882 he be gan to study sammal painting. In 1883 his "Uplands of Normandy," a singularly good picture of cows in a mosdow, was hung in the Salon of that year.

of cows in a mordow, was hong in the Saion or this year.

Every year since has seen Mr. Howe represented in the annual exhibition of the French Academy. In 1884 his Salon picture was a scene of o we around a poud, with a severe storm brewing. The animals are very roly shown in that restiess show in which they usually appear before a storm. The town of Dieppe is away in the background. It was in the spring of 1885 that Mr. Howe took what he imagined to be a farswell have of France. Nevertheless, true to his old love, that year he sent over from the United States a picture which appeared in the Saion, entitles "September Morning in the Valley of the Misstasippi," which showed a splendid Indian summer effect.